

This thesis explores the work and life of a Czech female writer, Marie Majerová, from a gender point of view. Majerová was well known as a Communist author after WW2; however she is almost unknown as a feminist writer and activist. This study considers the ambiguity of her position from different angles. It primarily concentrates on her contradictory roles as Communist vs feminist and "femme fatale" vs "femme nouvelle", as well as on her relation to female issues. On one hand, she wanted to advocate the position of human kind and their work; no matter what gender they were; on the other hand, she was literally fighting for womens' rights and their own opportunity to express themselves in fiction. Majerová can serve as an example of woman's position in the changing modern world of the first half of the twentieth century. At the same time, she demonstrates an individual approach to literature, politics and life based on the will to change and to influence the world around her.

This study focuses on Majerová's fiction, journalism, correspondence and the image of women, along with her self-created image, as well as on the immediate reception, reviews and critiques and the perception of her work and personality. From a gender point of view, Majerová is interesting as a private person, agitator, politician, feminist, mother, writer, experimenter, intuitive "literary historian and critic" and reader.

This study examines, how her various positions influence and permeate each other, what effects the penetration has on her literary and journalistic work and on its reception by established male criticism in contrast with observations and perception of emerging female criticism. Therefore, the first chapters deal with historical background, Majerová's activism and her position in society. The subsequent chapters map the rising women writers' tradition and Majerová's contribution to this field.